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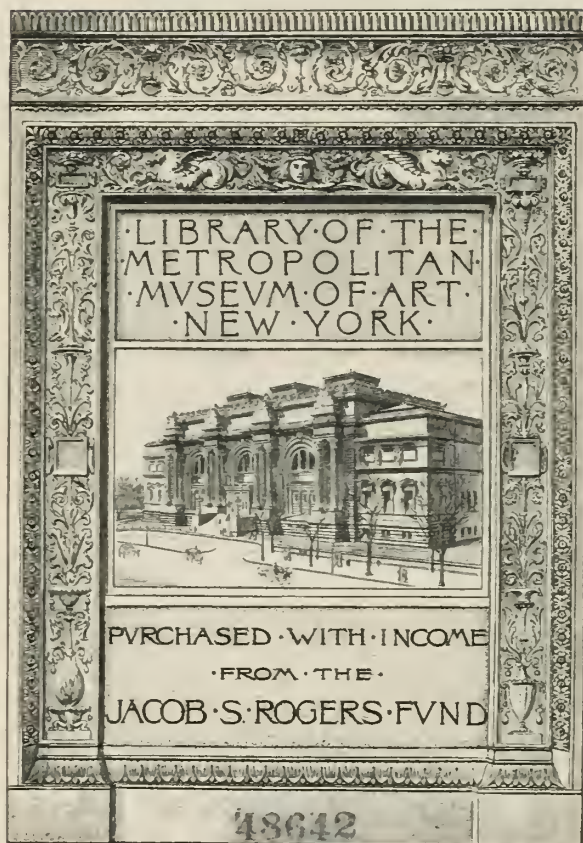
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VIOLIN BY ANTONIUS STRADIVARIUS, CREMONA, 1711

[NUMBER 5]

SALE NUMBER 1857  
ON PUBLIC EXHIBITION FROM THURSDAY, MAY TWENTY-SECOND  
[A DEMONSTRATION WILL BE GIVEN ON THE EVENING  
PRECEDING THE SALE. ADMISSION BY CARD ONLY]

SIXTY-SEVEN  
OLD & RARE  
VIOLINS, VIOLAS  
& VIOLONCELLOS  
BY THE WORLD'S MOST  
FAMOUS MAKERS

THE REMARKABLE COLLECTION OF  
PROFESSOR AUGUSTO MOLINI  
PADUA, ITALY

TO BE SOLD BY HIS ORDER  
TUESDAY MORNING, MAY TWENTY-SEVENTH  
AT ELEVEN O'CLOCK

THE ANDERSON GALLERIES  
[MITCHELL KENNERLEY, PRESIDENT]  
PARK AVENUE & FIFTY-NINTH STREET, NEW YORK

## CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

Purchases to be removed at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible for any loss or damage whatever, but the lot or lots will be left at the sole risk of the purchaser, and subject to storage charges.

All lots will be placed on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE.

If accounts are not paid and purchases removed within twenty-four hours of the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, any sum deposited as part payment shall be forfeited, and The Anderson Galleries, Incorporated, reserve the right to resell the lot or lots by either private or public sale, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter, together with all expenses incurred. This condition shall be without prejudice to the right of this Company to enforce the sale contract and collect the amount due without such resale, at its own option.

The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries make no charge for executing orders for their customers and use all bids competitively, buying at the lowest price permitted by other bids.

*A Priced Copy of this Catalogue may be obtained for One Dollar*

**THE ANDERSON GALLERIES, INC.**

**PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK**

**TELEPHONE PLAZA 9356**

**CATALOGUES ON REQUEST**

**SALES CONDUCTED BY MR. F. A. CHAPMAN AND MR. A. N. BADE**



PROFESSOR AUGUSTO MOLINI, the gatherer of this remarkable collection of rare instruments, was born in Padua, Italy, in 1878. He has devoted all his lifetime to the study of music, has received a degree in instrumental music from the University of Padua, and is an expert of international reputation. For thirty years he has been assembling his collection, which has been viewed by some of the world's greatest violinists, such as Kubelik, Spalding of the United States, Tompson of Belgium, Corti of Rome, and many other celebrities. Professor Molini's life-ambition was to gather together this most exclusive and valuable collection as a work of love and art; he had no intention of selling it until recently, when he was urged to do so by some of his American friends. For several family reasons, he has decided to follow this friendly counsel. He has never sold any single instrument. Rather than make a sale piecemeal, he now offers the entire collection to the musical world.



OLD AND RARE VIOLINS  
VIOLAS AND VIOLONCELLOS  
THE COLLECTION OF  
PROFESSOR AUGUSTO MOLINI

*Professor Molini has placed upset prices, which will be announced by the auctioneer, on the following numbers, which are marked with an asterisk: 5, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 34, 35, 50, 66. The remaining numbers will be sold without reserve to the highest bidder.*

1 VIOLIN

100- Antonius Stradivarius, Cremona, 1680. Varnish, red-brown. Genuine.  
Bought from Professor Gualdi of Bologna (Italy) in 1908.

2 VIOLIN

70- Antonius Stradivarius, Cremona, 1700. Varnish, red-brown. Genuine.  
Bought at Padua (Italy) from Signora Toffolati in 1903.

3 VIOLIN

100- Antonius Stradivarius, Cremona, 1703. Varnish, yellow-orange. Genuine.  
Bought from Signor Gorga, Rome (Italy) in 1910.

4 VIOLIN

50- Antonius Stradivarius, Cremona, 1709. Varnish, red-brown. Genuine.  
Bought from Signor Monterumici, Bologna (Italy) in 1912.

\*5 VIOLIN

200- Antonius Stradivarius, Cremona, 1711. Varnish, red-gold. Genuine and  
perfect model. Bought from Dr. Richetti, Treviso (Italy) in 1910.

[SEE FRONTISPIECE]

6 VIOLIN

150- Antonius Stradivarius, Cremona, 1711. Varnish, yellow-orange. Genuine.  
Bought from Professor Gualdi, Bologna (Italy) in 1912.



VIOLIN BY ANTONIUS STRADIVARIUS, CREMONA, 1714

[NUMBER 7]

\*7 VIOLIN

Antonius Stradivarius, Cremona, 1714. Varnish, red-yellow-gold. Genuine and perfect model. Bought from Cav. Giacomo Ivancich of Venice (Italy) in 1907.

[SEE ILLUSTRATION]



VIOLIN BY ANTONIUS STRADIVARIUS, CREMONA, 1720  
PERFECT MODEL, OF INIMITABLE TONE

[NUMBER 8]

\*8 VIOLIN

*passed* Antonius Stradivarius, Cremona, 1720. Varnish, red-brown. Genuine and a perfect model, of inimitable tone. Bought from Signor Giuseppe Torriani of Marradi (Prov. of Tuscany, Italy) in 1918.

[SEE ILLUSTRATION]





VIOLIN BY ANTONIUS STRADIVARIUS, CREMONA, 1724  
PERFECT MODEL, OF INIMITABLE TONE

[NUMBER 9]

\*9 VIOLIN

Antonius Stradivarius, Cremona, 1724. Varnish, red-ruby. Genuine and perfect model, inimitable in tone. Bought from Count Colloredo Mels, Colloredo (Province of Udine, Italy) in 1903.

[SEE ILLUSTRATION]

10 VIOLIN

Antonius Stradivarius, Cremona, 1736. Varnish, red-brown. Genuine.  
Bought from Signor Pietro Meneghesso of Padua (Italy) in 1900.

130-

\*11 VIOLIN

Carlo Bergonzi, Cremona, 1741. Varnish, yellow-brown. Genuine, of inimitable tone, and a perfect model. Bought from Professor Figliera of Turin (Italy) in 1911.

*figliera*

\*12 VIOLIN

Joseph Guarnerius del Gesu, Cremona, 1724. Varnish, red-gold. Genuine, perfect model. Bought from Signor Pietro Meneghesso of Padua (Italy) in 1915.

*figliera*

\*13 VIOLIN

Joseph Guarnerius del Gesu, Cremona, 1735. Varnish, yellow-amber. Genuine, the most perfect model known to exist of the Second Period, unsurpassable in quality of tone. Bought from Signor Foratti of Montagnana (Province of Venice, Italy) in 1907.

[SEE ILLUSTRATION]

\*14 VIOLIN

Joseph Guarnerius del Gesu, Cremona, 1735. Varnish, red-gold. Genuine, perfect model. Bought from Signor Meneghesso of Padua (Italy) in 1913.



VIOLIN BY JOSEPH GUARNERIUS DEL GESU, CREMONA, 1735  
THE MOST PERFECT MODEL KNOWN OF THE SECOND PERIOD  
UNSURPASSABLE IN QUALITY OF TONE



VIOLIN BY JOSEPH GUARNERIIUS DEL GESU, CREMONA, 1738

[NUMBER 15]

\*15 VIOLIN

Joseph Guarnerius del Gesu, Cremona, 1738. Varnish, yellow-amber. Genuine, perfect model. Bought from Professor Gualdi of Bologna (Italy) in 1917.

[SEE ILLUSTRATION]





VIOLIN BY JOSEPH GUARNERIUS DEL GESU, CREMONA, 1741

[NUMBER 16]

\*16 VIOLIN

*Orse* Joseph Guarnerius del Gesù, Cremona, 1741. Varnish, yellow-amber. Genuine, perfect model. Bought from Professor Figuera of Turin (Italy) in 1911.

[SEE ILLUSTRATION]

\*17 VIOLIN

Joseph Guarnerius del Gesu, Cremona, 1740. Varnish, red-brown. Genuine, perfect model. Bought from Signora Tonetti of Venice (Italy) in 1914.

\*18 VIOLIN

Joseph Guarnerius del Gesu, Cremona, 1743. Varnish, red-brown. Genuine, perfect model. Bought from Prince Don Filippo Doria of Rome (Italy) in 1916.

\*19 VIOLIN

Joseph Guarnerius del Gesu, Cremona, 1743. Varnish, red-gold. Genuine. Bought from Count Colloredo Mels of Colloredo (Province of Udine, Italy) in 1903.

20 VIOLIN

Peregrino Zanetto, Brescia, 1610. Varnish, red-brown. Genuine. Bought from Signor Meneghesso of Padua (Italy) in 1900.

\*21 VIOLIN

Antonius & Hieronymus Fr. Amati, Cremona, 1612. Varnish, red-brown. Genuine, perfect model. Bought from Com. Frasson of Padua (Italy) in 1913.

[SEE ILLUSTRATION]



VIOLIN BY ANTONIUS & HIERONYMUS FR. AMATI, CREMONA, 1612

[NUMBER 21]

13-  
22 VIOLIN

Francesco Ruggieri, Cremona, 1681. Varnish, yellow-gold. Genuine, not perfect. Bought from Signor Scampella of Mantua (Italy) in 1900.

119-  
23 VIOLIN

Francesco Ruggieri, Cremona, 1673. Varnish, yellow-brown. Genuine, perfect. Bought from Professor Grego of Udine (Italy) in 1900.

60-  
24 VIOLIN

Italian (Florentine) 1700. Bought from Signor Maffei of Pontedera (Tuscany, Italy) in 1910.

175-  
25 VIOLIN

Giovanni Battista Ruggieri, Cremona, 1673. Genuine. Bought from Signor Dondi Orologio of Padua (Italy) in 1909.

145-  
26 VIOLIN

Lorenzo Guadagnini, Turin, 1720. Genuine. Varnish, red-gold. Perfect model. Bought from Professor Monfrin of Venice (Italy) in 1914.

12  
27 VIOLIN

Carlo Guadagnini, Turin, 1799. Genuine. Varnish, red-gold. Perfect model. Bought from Professor Fighera of Turin (Italy) in 1912.

50- 28 VIOLIN

German, 1750. Guadagnini model. Bought from Signor Monterumici of Bologna (Italy) in 1915.

65- 29 VIOLIN

Joseph Sneider, Pavia, 1704. Genuine. Varnish, red-gold. Bought from Professor Gualdi of Bologna (Italy) in 1900.

100- 30 VIOLIN

Bernardus Calcanius, Genoa, 1763. Varnish, red-gold. Genuine, perfect model. Bought from Signor Pietro Borso of Pisa (Italy) in 1911.

120- 31 VIOLIN

Italian, 1700. Joseph Guarnerius model. Bought at Turin (Italy) from the violinist Teresa Ferni in 1913.

60- 32 VIOLIN

Alessandro Gagliano, Naples, 1700. Genuine. Varnish, yellow-orange. Bought from Professor Fighera of Turin (Italy) in 1915.

115- 33 VIOLIN

Julius Caesar Gigli Romanus, Rome, 1700. Genuine. Varnish, red-brown. Bought from Signor Gorga of Rome (Italy) in 1916.





VIOLIN BY DOMINICUS MONTAGNANA, VENICE, 1723

[NUMBER 34]

\*34 VIOLIN

Dominicus Montagnana, Venice, 1723. Genuine. Varnish, red-gold. Perfect model. Bought from the violinist Teresa Ferni of Turin (Italy) in 1913.

[SEE ILLUSTRATION]



VIOLIN BY JOANNES FRANCISCUS PRESSEDA, TURIN, 1832

[NUMBER 35]

\*35 VIOLIN

*Pressenda* Joannes Franciscus Pressenda, Turin, 1832. Genuine. Perfect model. Varnish, red-gold. Bought from Cav. Giacomo Ivancich of Venice (Italy) in 1907.

[SEE ILLUSTRATION]

36 VIOLIN

Florenus Guidantus, Bologna, 1750. Genuine. Bought from Signor Monterumici of Bologna (Italy) in 1909.

37 VIOLIN

Giovanni Battista Ceruti, Cremona, 1815. Genuine. Varnish, red-yellow-gold. Perfect model. Bought from Signor Poggi of Bologna (Italy) in 1899.

38 VIOLIN

Carlo Giuseppe Testore, Milan, 1714. Genuine. Varnish, yellow-brown. Bought from Signor Pietro Borso of Pisa (Italy) in 1900.

39 VIOLIN

German, 1700. Bought from Signor Meneghesso of Padua (Italy) in 1908.

40 VIOLIN

Antonius Gragnani, Livorno, 1781. Genuine. Varnish, yellow-orange. Bought from Professor Gualdi of Bologna (Italy) in 1901.

41 VIOLIN

Joseph Dall'Aglio, Mantua, 1800. Genuine. Varnish, yellow-gold. Bought from Signor Gugneim of Venice (Italy) in 1905.

42 VIOLIN

Eugenio Degani, Venice, 1875. Genuine. Varnish, red-gold. Bought from Professor Rubelli of Vicenza (Italy) 1900.

43 VIOLIN

40-  
Bartolomeo Calvarola, Bergamo, 1745. The scroll is a genuine Ruggieri. Bought from Signor Meneghesso of Padua (Italy) in 1899.

44 VIOLIN

55-  
Romeo Antoniazzi, Cremona, 1871. Genuine. Varnish, red-gold. Bought from Professor Monfrin of Venice (Italy) in 1902.

45 VIOLIN

10-  
Giuseppe Rocca, Turin, 1845. Genuine. Varnish, yellow-gold. Bought from Professor Antonio Pisani of Padua (Italy) in 1901.

46 VIOLIN

40-  
Celionati, Turin, 1790. Bought from Signor Fagnola of Turin (Italy) in 1904.

47 VIOLIN

40-  
Giuseppe Fiorini of Bologna, 1850. Imitation Balestrieri. Bought from Signor Opici of Parma (Italy) in 1913.

48 VIOLIN

55-  
Giuseppe Sgarbi, Modena, 1861. Genuine. Varnish, yellow-gold. Bought from Professor Maglioni of Florence (Italy) in 1918.

49 VIOLIN

65-  
Gaetano Turini, Ficaroli, 1832. Genuine. Bought from Signor Zanibon of Padua (Italy) in 1917.



VIOLIN BY JACOBUS STAINER, ABSAM, 1649

[NUMBER 50]

\*50 VIOLIN

Jacobus Stainer, Absam, 1649. Genuine. Varnish, red-gold. Perfect model. Bought from Signor Salvagnini of Adria (Italy) in 1901.

[SEE ILLUSTRATION]



120- 51 VIOLIN

Sebastiano Klotz, Mittenwald, 1720. Genuine and perfect model. Bought from Signor Zauibon of Padua (Italy) in 1915.

70- 52 VIOLIN

Joseph Klotz, Mittenwald, 1795. Genuine and perfect model. Bought from Signor De Zau of Padua (Italy) in 1916.

55- 53 VIOLIN

Tyrolean, 1700. Genuine. Bought from Dr. Malfatti of Padua (Italy) in 1906.

45- 54 VIOLIN

Jean Baptiste Vuillaume, Paris, 1800. Genuine, perfect specimen, Joseph Guarnerius model. Bought from Signor Gorga of Rome (Italy) in 1913.

85- 55 VIOLIN

Jean Baptiste Vuillaume, Paris, 1800. Genuine and perfect specimen, Joseph Guarnerius model. Bought from Signor Fernando of Milan (Italy) in 1911.

120- 56 VIOLIN

Jean Baptiste Vuillaume, Paris, 1810. Genuine and perfect specimen, Carlo Bergonzi model. Bought from the violinist Teresa Ferni of Turin (Italy) in 1912.

75- 57 VIOLIN

Jacques Bocquay, Paris, 1750. Genuine. Varnish, red-gold. Bought from Professor Monfrin of Venice (Italy) in 1900.

45- 58 VIOLIN

French School, 1700.

59 VIOLIN

35- French School, 1700.

60 VIOLIN

45- French School, 1700.

61 VIOLIN

15- Mathias Neuner, Mittenwald, 1804. Genuine. Varnish, red-gold. Bought from Signor Maglioni of Florence (Italy) in 1902.

62 VIOLIN

35- Magini School, 1700. Varnish, yellow-amber. Bought from Professor Monfrin of Venice (Italy) in 1901.

63 VIOLA

50- Andrea Amati, Cremona, 1600. Genuine. Varnish, brown. Bought from Signor Pietro Borso of Pisa (Italy) in 1915.

64 VIOLA

60- Mattia Klotz, Mittenwald, 1707. Genuine. Varnish, brown. Bought from Professor Palumbo of Padua (Italy) in 1906.

65 VIOLONCELLO

145- Antonius Stradivarius, Cremona, 1701. Genuine. Varnish, yellow-orange. Bought from Signor Monterumici of Bologna (Italy) in 1912.



VOLONCELLO BY CARLO BERGONZI, CREMONA, 1734

[NUMBER 66]

\*66 VIOLONCELLO

Carlo Bergonzi, Cremona, 1734. Genuine. Varnish, yellow-amber, perfect model. Bought from Count Groplero of Udine (Italy) in 1906.

[SEE ILLUSTRATION]

67 VIOLONCELLO

100- Jacobus Stainer, Absam, 1660. Genuine. Varnish, red-gold. Bought from Signor Gugneim of Venice (Italy) in 1908.

68 BOW OF TOURTE

27- Paris, 1800. Genuine and perfect.

69 BOW OF J. B. VUILLAUME

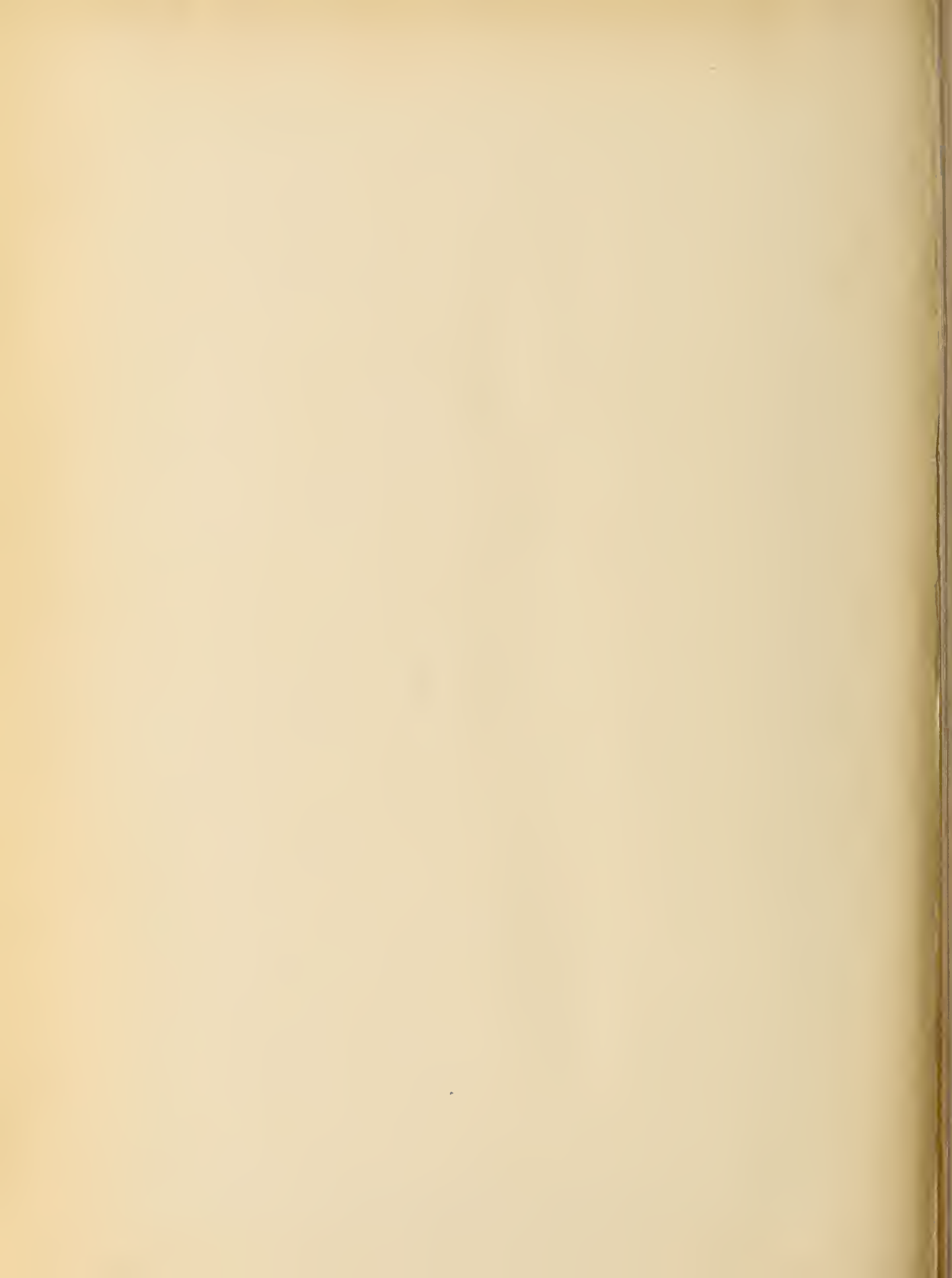
25- 1800. Genuine and perfect.



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THE METROPOLITAN  
MUSEUM OF ART

*Thomas J. Watson Library*

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*Purchased with income from  
the Jacob S. Rogers Fund*

